

Paper Reference 8MT0/03
Pearson Edexcel
Level 3 GCE

Total Marks

Music Technology

Advanced Subsidiary

COMPONENT 3: Listening and analysing

Time: 1 hour 15 minutes

**In the boxes below, write your name,
centre number and candidate number.**

Surname					
Other names					
Centre Number					
Candidate Number					

Y74790RA

YOU MUST HAVE

2022 Pearson audio files, headphones and computer with media playing software

YOU WILL BE GIVEN

Diagram Booklet

INSTRUCTIONS

Answer ALL questions.

Answer the questions in the spaces provided in this Question Paper or on the separate diagrams – there may be more space than you need.

Access to music production software or the Internet is not permitted.

Turn over

INFORMATION

The total mark for this paper is 60

The marks for EACH question are shown in brackets – use this as a guide as to how much time to spend on each question.

There may be spare copies of some diagrams in case you need them.

ADVICE

Read each question carefully before you start to answer it.

Try to answer every question.

Check your answers if you have time at the end.

SECTION A

Answer ALL questions. Write your answers in the spaces provided in this Question Paper or on the separate diagrams.

Some questions are multiple choice. Write the letter(s) of your chosen answer(s) in the box(es) provided.

**1. Pet Shop Boys: What Have I
Done To Deserve This?
Track 1**

(a) Listen to the drums.

(continued on the next page)

1. (a) continued.

(i) Name the type of reverb used on the drums, most clearly heard in the intro (0:00–0:10).

A Gated

B Plate

C Slapback

D Spring

Answer

(1 mark)

(continued on the next page)

Turn over

1. (a) continued.

(ii) The drums are quantised.

Identify the most appropriate
quantise value.

A $1/8$

B $1/16$

C $1/24$

D $1/32$

Answer

(1 mark)

(continued on the next page)

Turn over

1. (a) continued.

(iii) Describe how the drum sequencing changes at 0:28.

(1 mark)

(iv) Describe the EQ on the kick drum.

(1 mark)

(continued on the next page)

Turn over

1. continued.

(b) Describe how the male and female vocals have been differentiated in the mix during the verse, beginning at 0:35.
(1 mark)

(continued on the next page)

Turn over

1. continued.

**(c) Listen to the male spoken
vocal between 1:24–1:34,
and the same phrase between
1:51–1:59.**

**(i) Identify how the mix differs
in the second phrase
(1:51–1:59).
(1 mark)**

(continued on the next page)

Turn over

1. (c) continued.

(ii) Give a reason why this has been done.

(1 mark)

(d) Listen to the lead vocal phrase between **2:48–2:50** (“It should make me feel better”). Identify how the ambience changes.

(1 mark)

(continued on the next page)

Turn over

1. continued.

(e) The female lead vocal has a wide dynamic range. Identify how this has been controlled.

(1 mark)

(f) The song has a very controlled fade out. State how this might have been achieved.

(1 mark)

(Total for Question 1 = 10 marks)

Turn over

**2. Billy Eckstine & Earl Hines:
Skylark
Track 2**

(a) This was recorded in 1942.

**(i) Describe the frequency
response in this recording.
(2 marks)**

(continued on the next page)

Turn over

2. (a) continued.

(ii) State how this might be improved using modern technology.

(1 mark)

(continued on the next page)

2. continued.

**(b) Identify FOUR problems with
using direct-to-tape recording
via a single mic.**

(4 marks)

1 _____

2 _____

3 _____

4 _____

(continued on the next page)

Turn over

2. continued.

Refer to the table for Question 2(c) in the Diagram Booklet.

(c) Listen to the flute between 0:17–0:50. Fill in the table in the Diagram Booklet to identify ONE problem, and the solution you would use to avoid it using modern technology.

(2 marks)

(continued on the next page)

Turn over

2. continued.

- (d) A common problem with early analogue recordings can be heard clearly at the very end of the track. Identify that problem. (1 mark)**
-
-

(Total for Question 2 = 10 marks)

**3. Pink Floyd: Bike
Track 3**

**(a) Describe the delay on the lead
vocal.**

(2 marks)

(continued on the next page)

Turn over

3. continued.

Refer to the table for Question 3(b) in the Diagram Booklet.

(b) There are two different pianos in this recording, a regular piano (heard between 0:37–0:46), and a tack piano (heard between 0:47–0:58)

In the Diagram Booklet state how they are placed in the stereo field.

(2 marks)

(continued on the next page)

Turn over

3. continued.

**(c) Listen to the synthesiser between
0:37–0:46.**

**(i) Name the waveform that has
been used.**

(1 mark)

(continued on the next page)

Turn over

3. (c) continued.

**(ii) State the type of synthesiser
that would have been used in
1967.**

(1 mark)

(continued on the next page)

Turn over

3. continued.

(d) Listen to the outro from 2:57.

**Describe how these sounds could
have been achieved in 1967.**

(4 marks)

(Total for Question 3 = 10 marks)

Turn over

**4. Gerry Rafferty: Baker Street
Track 4**

- (a) Listen to the vibrato on the solo
synth in the intro (0:00–0:24).
State how this has been
achieved.
(1 mark)**

(continued on the next page)

4. continued.

(b) (i) State how the production of the lead vocal changes at 1:32.

(1 mark)

(ii) Describe what impact this has on the mix.

(1 mark)

(continued on the next page)

Turn over

4. continued.

**(c) Listen to the saxophone solo
between 0:23–0:59.**

**(i) Describe how you would
close mic a saxophone
without the use of a clip–on
mic.**

(4 marks)

**Answer lines continue on the
next page.**

Turn over

4. (c) (i) continued.

**(ii) Identify a potential problem
with close mic'ing a
saxophone.**

(1 mark)

(continued on the next page)

Turn over

4. continued.

(d) Analyse the production techniques used between 4:46–5:20.

(6 marks)

Answer lines continue on the next page.

Turn over

4. (d) continued.

(Total for Question 4 = 14 marks)

TOTAL FOR SECTION A = 44 MARKS

Turn over

SECTION B

Answer Question 5. Write your answer in the spaces provided.

Turn over

5. Owl City: Fireflies (2009)
Track 5

Sanna and Pitron Remix:
Fireflies (2011)
Track 6

**Evaluate the production techniques
used in both versions of the song.
(16 marks)**

**Answer lines continue on the next
nine pages.**

Turn over

5. continued.

Turn over

5. continued.

Turn over

5. continued.

Turn over

5. continued.

Turn over

5. continued.

Turn over

5. continued.

Turn over

5. continued.

Turn over

5. continued.

Turn over

5. continued.

(Total for Question 5 = 16 marks)

TOTAL FOR SECTION B = 16 MARKS

TOTAL FOR PAPER = 60 MARKS

END OF PAPER
